

Picture of the Month

Tingling with a sense of timeliness and sparked by the always-topical motivation of a man's love for a beautiful girl, M-G-M has conceived a real excitement-exciter in "Never Let Me Go".

It's lusty, gussy adventure, Gable-style, with all the unexpected twists and sudden turns of a taut suspense thriller.



Clark Gable has never been more the man of action... sailing on a mission of danger... battling a storm at sea... and finally winding up with a breakneck climax in which to save himself and his sweetheart he drives his car off the pier into the sea!

So real it seems to be happening on top of you, "Never Let Me Go" introduces Gable, as a hardened, hard-hitting foreign correspondent. After his first tantalizing encounter with the bewitching ballerina, Gene Tierney, they both know love will never let them go.

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Remembering an off-shore raft they used at the honeymoon resort, he cleverly arranges to meet Gene there on a night her ballet troupe is due to dance at the resort. His journey across the intervening expanse of sea is fraught with peril. At last, he reaches the rendezvous but the plan backfires. He must swim ashore after her. Thus begins a terror-taut sequence of suspense seldom matched for tenseness of pace and wildness of chase.

We can't tell you more about "Never Let Me Go" without taking the edge off a great adventure. We'd rather keep you on the edge of your seat.

* * *

M-G-M presents CLARK GABLE and GENE TIERNEY in "NEVER LET ME GO" with Richard Haydn. Screen play by Ronald Millar and George Froeschel. Adapted from the novel "Came the Dawn" by Roger Bax. Directed by Delmer Daves. Produced by Clarence Brown.

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MAY, 1953

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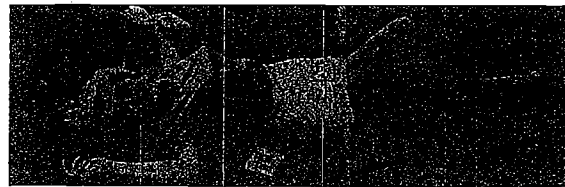
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Vol. 134, No. 5



COVER A girl with a background like old-time melodrama, Marilyn Monroe was an orphan, a child bride, and a teen-ager who in high-school plays frequently had to play boys' roles because she was a string bean. Here she is today.

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Marilyn Monroe *(continued)*

Question: Dumb blonde or bluntly honest?

Doctrine than ballyhoo. There's the terrific wallop that Marilyn herself packs. "Everything that girl does is sexy," says Joseph Cotten, her co-star in "Niagara." "She can't even light a cigarette without being sexy. A lot of people—the ones that haven't met Marilyn—will tell you it's all just publicity. That's malarky. They've tried to give the same publicity build-up to a hundred girls. None of them took. This girl's really got it."

A Flair for Doing Things Wrong

Part of "it" is a natural flair for doing or saying precisely the wrong thing at the right time. When a press agent posed her with four servicewomen for a routine picture, Marilyn managed to lean over distractingly. Result: officials refused the picture. Marilyn quipped, "Why, I thought everybody was looking at my grand marshal's badge."

Asked casually what she wore to bed, Marilyn answered, "Chanel Number Five."

Asked if she liked sun-bathing, she replied, "No, I like to feel blonde all over."

Asked about sex, she said, "Sex is part of nature. I'd rather go along with nature."

"She's all in character," explained one publicity man. "When the calendar story came out, she didn't pussyfoot or deny it. She said, 'Sure I posed. I was hungry.' And what could have been a black eye turned into a terrific publicity boost. This girl's a natural, not a phony. She doesn't put on sexiness like a slinky dress. She is sexiness. All these wise remarks and all this cheesecake wouldn't mean a thing if the girl herself didn't just ooze it."

But the institutional Monroe is only part of the Monroe story. Behind the face and figure is a Cinderella script so downright improbable that even Hollywood would reject it as corn.

The script begins nearly twenty-seven years ago (making Marilyn four years older than her studio admits), when one Norma Jean Mortenson was born to Edward Mortenson, a baker who was shortly thereafter killed in an automobile crash, and Gladys Pearl Mortenson, one-time film cutter for RKO. The mother was unable to care for the child, and in a dozen years Marilyn was handed over to as many foster parents, as well as to an orphanage.

One family made her recite, "I prom-

ise, God helping me, not to buy, drink, sell, or give alcoholic liquor while I live; from all tobaccos I'll abstain, and never, take God's name in vain." The next family gave her empty liquor bottles to play with. Another set of foster parents forbade her to go to the movies. "If the world came to an end with you sitting in the movies, do you know what would happen?" they asked her. "You'd burn along with all the bad people." But when Norma Jean went to her next "home," her new parents played bit parts in the movies, dressed her up in a hula skirt, and gave her lessons in knife-throwing and juggling.

At nine, she entered the Los Angeles Orphans' Home. Here she got her first job, helping in the pantry for five cents a month. After a while, she got a raise; she started washing dishes for ten cents a month.

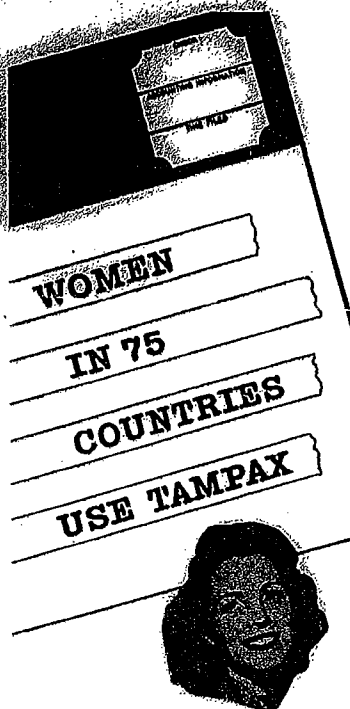
A Real Home with "Aunt Anna"

After the orphanage came more moves—Marilyn was in and out of so many families she finds it a little confusing to sort them out—and then the one break that may well have prevented tragedy. She was taken in by Mrs. E. Anna Lower,

(continued)



THIS WILLING BUT TOO SEXY POSE caused gasps, was refused by recruiting bureaus.



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Marilyn Monroe (continued)



AT LOS ANGELES COLISEUM football game, Marilyn got more eyes than the game as she was rushed across the field by a publicity man.

of West Los Angeles, a warm, understanding woman. Living with "Aunt Anna," the frightened, stuttering, fantasy-absorbed little girl began to emerge as a person. She took part in high-school plays—boys' parts because she was a string bean—and conceived a devotion for Mrs. Lower that never diminished.

But the shuttle was not yet over. Mrs. Lower was taken ill, and Marilyn—Norma Jean, that is—was forced to make two more moves. She ended up with Mr. and Mrs. Goddard and their two daughters, in the San Fernando Valley. But until Aunt Anna died, Marilyn constantly visited her and sought her guidance.

At fifteen, Marilyn was just a good-looking kid who wore too much make-up. She got a crush on Jim Dougherty, the president of the student body at Van Nuys High School. "She was sweet and innocent," he writes. "She had a typical adolescent crush on me, things like liking me in white shirts and being fascinated by my mustache." But what might have been only a high-school romance took a more serious turn when the Goddards decided to move to West Virginia. Grace Goddard put Norma Jean's fate squarely up to Dougherty. "We can't take her with us," she told him, "and Aunt Anna hasn't the money to keep her

(continued)



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Marilyn Monroe (continued)



"GENTLEMEN PREFER BLONDES," with Charles Coburn, stars her.

Current loves—DiMaggio, Tolstoy, and Emerson

now. Unless you marry her, she'll have to go back to the orphanage."

Thus on June 19, 1942, three weeks after Norma Jean had turned sixteen, Jim Dougherty took for his lawful wedded wife the girl who was to become America's number-one sex institution.

But Norma Jean was not yet Marilyn Monroe. She asked Grace Goddard before the wedding if she could be "just friends" with her husband. She had read a book on marriage and "was shaking so she could hardly stand," Dougherty recalls. (They were divorced in 1946, and he has since remarried. He is now on the Van Nuys police force.)

Except for her days with Aunt Anna, marriage was the first security Norma Jean had ever known. Dougherty says she used to call him "Daddy" and would talk for hours about her forlorn early life.

When Dougherty shipped off in the merchant marine, Norma Jean got a job inspecting parachutes. She began to do

some photography modeling, too. In one month, she appeared on the covers of four magazines. Twentieth Century-Fox gave her a screen test. Leon Shamroy, an Academy Award cameraman who made her color test, says, "When I first watched her, I thought, This girl will be another Harlow. I still think so. Her natural beauty plus her inferiority complex gave her a look of mystery." Twentieth Century-Fox signed her for a year at \$125 a week.

Broke, She Posed for That Calendar

Like a thousand other hopefuls, Norma Jean Mortenson—now officially Marilyn Monroe—found there was a lot more to getting into the movies than just getting inside a studio. After a year, Twentieth Century-Fox dropped her. Then she got a tiny part—one minute on the screen—in a Marx Brothers picture. She toured for the Marx Brothers and returned to Hollywood, broke.

To make ends meet, she returned to

(continued)

Tab O



Earl remembers Ava, 16



Norton Simon mellow, 46



Ethel Kennedy wins, 55

Cover photograph by Peter C. Borsari/Camera 3

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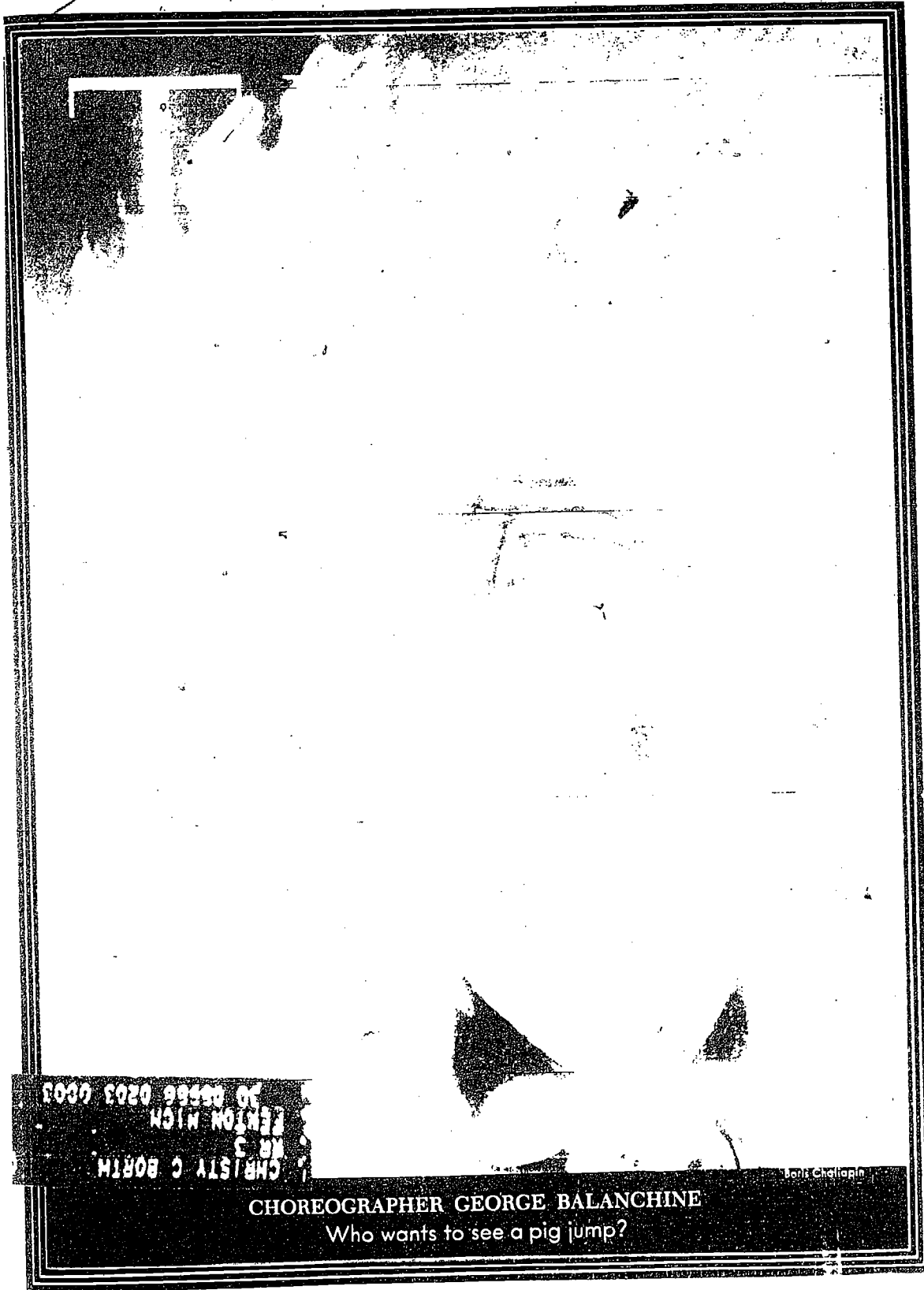
MM's first husband waxes nostalgic

"She would have been 50 this June," said James Dougherty as he gazed at a likeness of his former wife, Norma Jean Mortenson, during a visit to San Francisco's Wax Museum at Fisherman's Wharf. "If I hadn't gone into the Merchant Marine during World War II, she would still be Mrs. Dougherty today." But their marriage (at left), the first for both, lasted only four years.

Dougherty became a Los Angeles cop, remarried and had three children. Norma Jean (16 when the pair wed) metamorphosed into Marilyn Monroe. "Our life was idyllic, sexually and otherwise," claims Dougherty, who has written a book about it. (Norma Jean thought differently.) Now retired and living in Mohave, Ariz., Dougherty has no Pygmalion desire to bring this waxwork version back to life. "I only ever knew Norma Jean," he says. "I never knew Marilyn Monroe."



Tab P



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CINEMA

Storybook Romance

At the 20th Century-Fox studio one day last week, Publicist Boss Harry Brand answered his telephone. Marilyn Monroe, the studio's No. 1 star, was calling from San Francisco. "I promised to tell you," said Marilyn, "when I was going to get married, so you can tell all my friends. I'll be married at city hall at 1 p.m." Then she hung up. Brand wasted no time



JOE DiMAGGIO & BRIDE
From dead end to blue Cadillac.

in calling every friend he could think of—including the A.P., U.P. and I.N.S.

An hour later, when Marilyn and former New York Yankee Slugger Joe DiMaggio, 39, arrived at San Francisco's city hall, their secret was known to a milling crowd of fans jammed in the third-floor corridor. Newsmen and photographers kept the couple busy for half an hour. "Hey Joe," they shouted. "kiss her again!" (He did.) "How many children you going to have?" Joe: "We expect one; I guarantee that." Marilyn: "I'd like to have six."

The ceremony, before Municipal Court Judge Charles Peery, lasted only three minutes. Then the bride & groom dashed unwittingly down a dead-end corridor, pushed their way back, finally drove off in Joe's blue Cadillac. Muttered Judge Peery glumly: "I forgot to kiss the bride."

The Los Angeles *Herald Express* was dewy-eyed: "It could only happen here in America, this storybook romance . . . Both of them . . . had to fight their way to fame and fortune and to each other; one in a birthday suit, as a foundling and later as a calendar girl; the other in a . . . baseball suit."

To Hollywood know-it-alls, the news came as something of a surprise, even though the happy couple had been going steady for two years. But Marilyn herself is a girl who is full of surprises. At 27, she is the most talked-about new star since Jean Harlow. Her figure (5 ft. 5½ in., 118 lbs., bust 37 in., hips 37 in., waist 24 in.) inspires admiring whistles across the land. But she has sustained interest in herself not only as a pretty blonde, but

also as a shrewd one capable of self-expression (i.e., on avoiding excessive sunbathing: "I like to feel blonde all over"). She has also proved, to the surprise of many critics, that she can sing, dance and act (*Gentlemen Prefer Blondes*, *How to Succeed in Business Without Really Trying*, *Marry a Millionaire*). Now seriously concerned about her career, she walked out on her studio a fortnight ago, just before she was to begin work on a musical called *Pink Tights*, a remake of Betty Grable's *Coney Island* (1943). The studio suspended her, but two days after the wedding announced that all was forgiven if Marilyn would only come back to work.

On their wedding night, the honeymooners did their best to dodge newsmen, finally hid out at a \$6-a-night motel in Paso Robles, Calif. Seventeen hours later, they disappeared again in Joe's blue Cadillac. When she is settled down Marilyn plans to commute between her studio and San Francisco, where Joe is a public-relations executive for a spaghetti firm. Cracked a Fox official: "We didn't lose an actress; we gained an outfielder."

On Again, Gone Again

"Bergman's Back!" cried the newspaper ads. But no sooner was the famed film star on again than she was gone again. *The Greatest Love*, the second picture Ingrid has made since she threw up her Hollywood career to marry Italian Movie-maker Roberto Rossellini, was mass-booked into 67 neighborhood theaters in Greater New York last Monday, yanked out again on Thursday. The reason was painfully apparent to those who saw the picture. Written and directed, like Ingrid's last picture, *Stromboli*, by husband Rossellini, it is a murky turkey that gabbles about Christianity and Communism. "The fault," wrote New York Times Critic Bosley Crowther, "is quite plainly not Miss Bergman's . . . It is notable that [she] has grown older gracefully, with more strength and beauty in her eternally interesting face."

The New Pictures

It Should Happen to You (Columbia). Gladys Glover (Judy Holliday) is a nobody with an all too mortal longing to be a Somebody. Fired from her job in a Manhattan garment mine, she heads for Central Park to have a daydream of grandeur. Wistfully she gazes at a big, empty billboard on Columbus Circle, imagining how her name would look there in 12-ft. letters: GLADYS GLOVER. What happens next is a hilarious example of dumb-blond logic. Since her name would look wonderful on the sign, and since she has \$1,000 in the bank, why not rent the sign and put her name on it?

She does—and nothing happens. Then everything begins to happen at once. A dashing young soap millionaire (Peter Lawford) dashes after her, demanding her billboard at several times the rent and her body at any price short of matrimony. Before Gladys is through, she

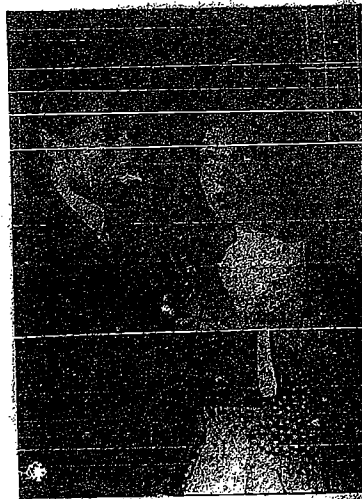
has parlayed her single billboard into six strategically located billboards in midtown Manhattan.

Soon, the whole town is talking about the "mystery girl." Crowds mob her in Macy's, TV types paw her, the soap man bills her in a big ad campaign as "the average American girl," the Air Force hails her as "The Girl We'd Most Like to Be Up in the Air With." Gladys has at last become a Somebody. But there is a moral: a Somebody is sometimes only a nobody that everybody has heard about. With this thought in her pretty head, she is patiently led away by the boy (Jack Lemmon) she has really loved all along.

The comedy situation is worked for all the laughs it's worth by Scripter Garson Kanin and Director George Cukor. It gets more from the faultlessly schooled comedy of Actress Holliday and a fresh, sharply timed performance by Actor Lemmon, making his screen debut.

In *It Should Happen to You*, Judy plays, for the fourth time in a row, essentially the same poor man's *Pygmalion* that won her an Oscar two years ago for the screen version of her 1946 Broadway hit, *Born Yesterday*. Practice has made her almost perfect in the part. She seems an incarnation of the big-city blonde who is so dumb that she doesn't even know she's beautiful.

All this makes a little masterpiece of Judy's big seduction scene, in which she drifts dazedly down the old millstream of her instincts (absent-mindedly slipping off her shoes and undoing an earring), right to the crucial point when she is



PETER LAWFORD & JUDY HOLLIDAY
From nobody to Somebody.

members that Lawford had billed her as "the average American girl," who shouldn't be doing such things. Nevertheless, Judy is so good at this one role that it would be interesting to see her play another one.

Man in the Attic (20th Century-Fox). Jack (Shane) Palanca is a movie heavy so heavy that he makes Jack the Ripper seem no more than a sort of lovable nuisance

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CALL Y

Tab Q



SONGSTRESS—Patricia Morison, who quit movies after a series of nonmusical roles, and exploited her fine vocal talent in 660 performances of "Kiss Me, Kate" in New York, intends to continue her singing on stage, in movies, night clubs—even grand opera. The dark-haired, winsome actress is enjoying a "vacation" by warbling in local hotel.

SO MOVIES FINALLY DISCOVER PATRICIA MORISON CAN SING

BY JOHN L. SCOTT

How many careers can an actress have? Patricia Morison says there's no limit, since she's starting her third and intends to continue right on through all the departments of show business, excluding, perhaps, the circus.

Patricia is enjoying a "vacation" after several years of acting in movies (her first career) and, more recently, 660 consecutive performances as the female lead of "Kiss Me, Kate" on the New York stage (her second career).

She finally, squawked. This so-called holiday consists of singing every night and one matinee at the Coconut Grove. So you've been going to movies for years and you didn't know Patricia Morison could sing? Paramount producers didn't know it either, apparently, because the dark-haired, blue-eyed actress made her film debut as a female gangster in the late 30s and continued in such roles until she squawked—unmusically. So they put her in westerns. Strangely enough, the young woman was brought to Hollywood from a musical stage show, "Two Boughs," produced in 1937 by Marc Connelly. It ran only three months.

Of course, Miss Morison's case is no exception. Anne Jeffreys, who starred in "Kate" on the road and is now doing the role in the Broadway company vacated by Patricia, had exactly the same experience during her cinema career—gangsters and westerns. Janet Blair, star of the touring "South Pacific," is another example of vocal talent going unused in pictures.

Miss Morison, however, isn't mad at anyone. She thinks perhaps Hollywood did her a favor, in a way.

"Kiss Me, Kate" definitely has given her professional career a new, sensational lift. She has a commitment to star in the London company of "Kate," the Cole Porter-Spewack musical comedy based on Shakespeare's Little Elizabethan slapstick, "Taming of the Shrew."

Loves to Sing

Between now and January, when she will bang her beer tankard and sing "I Hate Men" to British playgoers, Pat wants to do a lot of warbling in movies, television, night clubs, etc. "I love to sing," the slender, Manhattan-born actress told me between rehearsals for her Grove engagement. "I just want to go on singing forever."

Wolves Howl for 'Niece' Just Like Marilyn Monroe

BY PHILIP K. SCHREUER

Just about the time the late great Prof. Lambert, xylophonist extraordinaire used to go into the clubhouse of his act, a comely strip-teaser would appear on the stage behind him and go into "HITS." Launching "The Stars and Stripes Forever" or some such rousing air, the professor would whip himself into more and more frenzied paroxysms as the applause grew to thunderous proportions, unable to contain his glee at the mounting ovation.

The cheers were all for the stripper, of course, but Prof. Lambert never let on that he knew, until the very last. Then he would turn and wrathfully empty the contents of a seller bottle upon the gal who had stolen his show.

Andresen Go Wild

Marilyn Monroe has yet to do a strip-tease, and nobody has quipped even soda pop at her. But her mere entrance into a couple of movie scenes has had much the same devastating effect on audiences. When Marilyn and Groucho Marx in "Love Happy," every wolf in the house joined in howling paroxysms. And when Marilyn called crooked lawyer Louis Calhern "Uncle" in "The Asphalt Jungle," there wasn't a male within miles who

didn't find himself hankering for a nice "niece" like her. You see, Calhern wasn't really her uncle at all.

Marilyn herself grew up in Los Angeles, only a wolf cub away from hundreds of unexpecting readers of this page, under the name of Norma Jeane Dougherty. The early death of her father and the prolonged illness of her mother made her practically an orphan. She was adopted by family friends, the E. S. Goddards, and she also lived with an aunt, Mrs. Anna Lower. She always wanted to be an actress—and now, at 22, she is. A regular 20th Century-Fox contract actress.

First Trial Failed

Marilyn, or Norma, was under contract to 20th before, but it didn't take. After completing her schooling at Emerson Junior High School and Van Nuys High, she started modeling "to keep eating." There was one month when her photographs made four or five magazine covers.

"Howard Hughes saw them," she relates, "and so did 20th Century-Fox. Hughes was in the hospital following his airplane accident, and the photos were shown to him there. But 20th

Turn to Page 3, Column 3



ORPHAN NO LONGER—Marilyn Monroe, raised by guardians here, has been "adopted" by 20th Century-Fox—second time—and is now on her way to screen lands. Ever since she called Louis Calhern "Uncle" in "The Asphalt Jungle," the wolves have been howling for a ward like her.

Martyrdom Real in 'Quo Vadis'

Times on Overseas Phone Told About Troupes' Trials

BY EDWIN SCHALLERT

It's hotter than Africa, as a backdrop. "I trained too delayed in the world," said the director. "We're trying to get the best of the world, but we're behind," declared Sam Zimbalist. "When we will finish, Quo Vadis in the 34th question, climaxed Robert Taylor," but we're all hoping to be back by Christmas."

Four faint voices over the transatlantic telephone from Rome told of the latest progress and conditions surrounding the filming of MGM's \$6,000,000 spectacle, adapted from the famous novel by Henryk Sienkiewicz, which has had a great reading public through the years.

Extended Schedules

Six million dollars is the latest figure heard through the grapevine regarding the film's cost. If I remember rightly, original estimates were about \$4,000,000 and certainly not more than \$5,000,000. There was talk then of mid-fall completion rather than a Christmas return.

But added costs and extended schedules are the exigencies of picturemaking on the grand scale. Especially is this true in foreign countries.

From present indications "Quo Vadis" will well repay the studio for its efforts. It probably will be the most elaborate semi-historical picture of all time. It will have the proper atmosphere and will breathe authenticity because it is being produced in Rome.

May Top 'Samson'

Pictures of this character, especially with religious themes, pay well. Estimates on C. B. De Mille's "Samson and Delilah" are that it will gross \$20,000,000 throughout the world, and "Quo Vadis" may even surpass that. The Rome interviewees exuded enthusiasm, heat or no heat. Actually, it has been one of the hottest summers ever in Italy.

Robert Taylor was the main spokesman. "We're really not ahead of the schedule because we didn't get a definite date," he said. "Pessimists, of course, have said 'Quo Vadis' might go well over into the new year. We're trying to be optimistic about Christmas."

Physical Difficulties

"From our standpoint the physical aspects are difficult. We have to face that. It would be much easier for us to do a picture in, say, Colorado Springs. The Italians might, in turn, find that a problem."

"Deborah Kerr can speak from a comparative standpoint about the heat here. She was in Africa for 'King Solomon's Mines'."

"One of my most difficult scenes was the one where I had to drive a chariot with a span of horses across a wide area at top

Turn to Page 3, Column 4



ACTOR TURNS 'DOCTOR'—Ronald Reagan, prescription for filmland ailments. Here, in Warner Bros. "Storm Warning," is drama

Ronald Reagan 'S to Prescribe Cure

BY HEDDA HOPPER

When dining with Ronald Reagan recently, I asked what he thought was wrong with the movie industry.

"Hopper," said he, with a grin, "are you trying to get me to stick my neck out again?" I confessed that I had something like that in mind. As president of the Screen Actors Guild, he's stuck his neck out so often I figure once more wouldn't hurt.

"Well," said he, "I speak as an actor who depends upon the industry for my living, so any criticism is meant to be constructive."

Casting Important

"According to research, the biggest single factor in bringing people into the theaters is casting. And by this, I don't mean profession, but the use and combination of a few star names. Right casting is important down to the last supporting player."

The present system of casting is bad for pictures and death on actors. A man, for instance, may go on an outstanding bit as a cop. A producer, seeing the picture, says, 'That guy certainly knows

how to play it. The fellow put the film, and the "And produce to cure the p are throw in handle. They the training There's nothing show business ance due to most always chances at a New Fa "But don't g thoroughly in They're the life ness, as most think you'll more than any profession, di the use and combination of a few star names. Right casting is important down to the last supporting player. The greatest p hope, that has bled. But the Hollywood sees talent, but to e "I saw some on one of our

Drama

Los Angeles Times SUN, AUGUST 27, 1950—Page IV 5



"HIGH AND DRY"—Doris Le Grant and Julia Val. Zandt. Highgate the title of the new musical at La Paloma.

Reagan Offers His Cure for Ailing Film Industry

Continued from First Page
advertising and publicity. I think that pictures are being released with less people knowing about them than in any other time in our history.

"I don't believe any subject is bad so long as the picture is good," he said. "The trouble is this. Some producers turn out a good film. It's successful. So we get a dozen or so cheap imitations. Time Change Requested
"Exhibitors could do little experimenting this is a very late time. For instance, the average American probably would like to go to theaters at 8:15 in the evening. But if he does, under the present system, he arrives right in the middle of a picture. Double features, in a sense, are good for actors, because that means more work for us in making them. Yet, thousands are away from theaters because of them. You usually have to sit through a stinker to see a good one. Exhibitors through a little experimenting could find out what most pleases the majority of theatergoers."

"Do you believe" had publicity brought on by misbehavior of some of our stars hurt pictures much at the box office?" I asked.
Redevelopment Needed.
"To some extent undoubtedly," said he. "But that's because we've had such a poor public relations system. We've got to let the public know what the average actor is like. People misbehave everywhere. But their deeds, measured against those of good citizens, are seen in their proper perspective and don't hurt business. That's what we've got to teach the public about Hollywood."

"Now, he added, "have I stuck my neck out far enough?"
"I don't think you'll get it chopped off," said I. "But what about your own picture work?"
Career Going Well.
"I think we've got a good, solid picture in 'Louie' with Charles Coburn and Spring Byington out at U.I.," he replied. "I have 'Storm Warning' with Ginger Rogers and Doris Day coming at Warner's. That's about the Ku Klux Klan. I'm doing 'Rottentompe' for RKO, in which I'll try to do scenes from a chimpanzee. Then, after all these years, I finally managed a western with Pine and Thomas. It's called 'The Last Outpost.' My screen career is in good shape."

Released by Charles F. Brown, Associated Press.
"Passage to Cairo"

Wolves Howl for 'Niece' Like Marilyn

Continued from First Page
tested me first—let alone—and signed me for a year.
"I worked in one picture, 'Sudden Hoo, Sudden Hay'—a little tiny part, but they cut me out.

Dropped Again
"After that they dropped me. Columbia signed me, put me in a nine-day musical, 'Ladies of the Chorus' in which I ended up as Queen of Burlesque. I was dropped me after six months.
"By then I had really begun to take it seriously, wanting to act. But I realized I hadn't learned how, and I was pretty miserable. I had friends who were at 16, married at 17 and divorced at 18—nervous mind. It was a mistake and I was nervous. I was married. Now I'm single. It was my fate to be dropped out by one studio after another."

"Things were tough. I got to sell a good coach. I had to sell a room to a rooming house. I had to sell a day-breakfast and a lunch and went back to modeling. I went without new clothes, everything, everything. I had to sell the rent and take my own money."

Got One-Blind Eye
"One day, an agent, my own, stopped me and told me Lester Cowan, producing 'Love Happy,' was looking for someone just your type for a film scene. I rushed over and was hired on the spot. Gruncho Marx directed the scene himself—and this time I not only got on the screen, but played there one full minute. I could hardly believe it."
Cowan made the most of that minute. He persuaded Marilyn to go on tour, plugging the picture, on the ground it would be good experience. It was Marilyn plugged 'Love Happy' in New York, Detroit, Chicago and other cities—meeting the press, taking shows for charity, appearing on TV. The day after she returned, 20th Century Fox was asked if she could dance, and when she answered "a little" she was given a part as one of Mimi Adams' four girls in 'Tikety Tomahawk.'

Half Part Reading
The day she got back from THAT movie, filmed in Colorado, Marilyn received a call from MGM Producer Arthur Horn-Mow and Director John Huston to read for the role of Angel in 'The Asphalt Jungle.' Both approved, and Marilyn heard herself, calling Louis Calhern (Uncle Tom, Huston, the reporter was "very nervous and very encouraging," and Calhern advised her, "You stick with it, kid."

Marilyn did. In no time at all 20th's John Mankiewicz had looked at 'Asphalt Jungle' and picked her to play Miss Caldwell in 'All About Eve' (Sardonic Georgia Sanders introduces her as 'Miss Caldwell, a graduate of the Copacabana School of Arts')—a would-be actress who, unlike Miss Monroe, doesn't quite make the grade.)
"It was only a small part, but I was thrilled to be working with Sanders, Bette Davis and Anne Baxter—in any movie of going from one Academy Award director to another."

Signed for Keeps
When Darryl Zanuck saw the rushes he went for Marilyn and signed her for life. She has since tested for the lead opposite Richard Conte in 'Cold Shoulder,' which is now undergoing rewrite job. She even met Zanuck, finally, and he told her he has plans for her future.

Anytime with half an eye would have seen, long ago, a 16-inch Marilyn is a sick rick off screen as well as on. She also is the kind of police that should protect her in the clinics. I mention this, to be sure, merely in the spirit of a kindly uncle.

Musical May Follow

Pal's Science Films
George Pal believed that better he produced 'When Worlds Collide' at Paramount, followed probably by 'The Last Man to

TRAVEL NOTES

Early Fall Air Tours to Caribbean Planned

Late summer and early fall travelers have been planning their Caribbean vacations. The airlines of Puerto Rico, the Virgin Islands, and the British Virgin Islands have announced their early fall air tours. The airlines of Puerto Rico, the Virgin Islands, and the British Virgin Islands have announced their early fall air tours. The airlines of Puerto Rico, the Virgin Islands, and the British Virgin Islands have announced their early fall air tours.

Stars Tell 'Once Upon a Time' Film Woes

Stars of the film 'Once Upon a Time' have shared their experiences with the production. The stars of the film 'Once Upon a Time' have shared their experiences with the production. The stars of the film 'Once Upon a Time' have shared their experiences with the production.

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Painting Honors Puerto Rican So

La Fortaleza, residence of Governor Rios, was recently painted in the colors of the Puerto Rican flag. The painting was done by a local artist and was a tribute to the island's rich cultural heritage.

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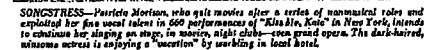
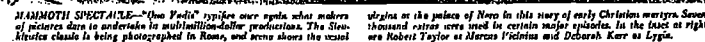
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Los Angeles Times SUNDAY MORNING, AUGUST 27, 1950 Part IV


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BY EDWIN SCHALLERT

"It's hotter than Africa," said Deborah Kerr.
 "It rained, too, delayed us," reported Mervyn LeRoy.
 "We're trying our best to keep a schedule, but we're always behind," deplored Sam Zimbalist.
 "When we will finish 'Quo Vadis' is the \$64 question, claimed Robert Taylor, "but we're all hoping to be back by Christmas."

Four falset voices over the transatlantic telephone from Rome told of the latest progress and conditions surrounding the filming of MGM's \$6,000,000 spectacle, adapted from the famous novel by Henryk Sienkiewicz, which has been

Extensive Schedule
Six million dollars is the latest figure heard through the grapevine regarding the film's cost. If I remember rightly, original estimates were about \$400,000.



estimates were about \$4,000,000 and certainly not more than \$5,000,000. There was talk then of 1946 fall compensation rising more than a Christmas return.

But added costs and extreme schedules are the exigencies of picturemaking on the grand scale. Especially is this true for foreign companies.

From present indications "G. Voite" will well repay the student for his efforts. It probably will be the most elaborate semibibliographical picture of all time. It will have the proper atmosphere and will breathe enthusiastically because it is being produced

May Top 'Barnum'

Pictures of this character, especially with religious themes, say well. Estimates on C. B. Miller's "Barnum and Deliah" are shown.

that it will gross \$30,000,000 throughout the world, and "Cavale" may even surpass this.

The Rome interviewers crowded with enthusiasm, heat or the heat. Actually, it has been one of the hottest summers ever in Italy.

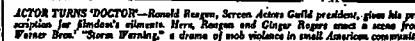
Robert Taylor was the most spokesman.

"We're really not ahead or behind schedule because we didn't set a definite date," he said. "Pessimists, of course, have said 'Que Vadis' might go well over into the new year. We're trying to be realistic."

Physical Difficulties

"Deborah Kerr can speak from a comparative standpoint about the hunt here. She was in a scene last year's *Forever with a Friend*.

Nailyn Hutton, reborn by guard-
d by 20th Century-Fox—second
only to screen leads. Her place
"Unleash" in "The Asphalt Jungle,"
ing for a word like her.

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Tab R

Los Angeles Times

1,076,466 Daily / 1,346,343 Sunday

Sunday, September 29, 1985

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the Bar's discipline them Hit

N CHEN,
Staff Affairs Writer

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Street Scene—Mayor Bradley, top, congratulates Denny Dent on festival portrait. Other images: incense seller, diner, and chef with diving mask to shield eyes. (Story, Part II, Page 1)

PAUL MORSE / Los Angeles Times



The Times Poll

Nation Strongly Backs Restriction of Imports

By MAURA DOLAN, Times Staff Writer

Americans, concerned about jobs, strongly support congressional attempts to restrict foreign imports and tend to blame foreign countries for the trade imbalance rather than internal U.S. policies or problems, a Los Angeles Times Poll found.

Concern about imports is so strong that more Americans now say that foreign trade hurts the country rather than helps it. Three out of four surveyed described as a "serious problem" the United States' new status as a debtor

retaliates if the United States restricts foreign imports. And they believe that a strong dollar is good for the country despite their concern about the trade imbalance.

The telephone poll surveyed 1,967 people across the country over six days, ending Thursday. Times Poll Director I. A. Lewis said the survey has a 3% sampling

Please see IMPORTS, Page 11

C Africa Block

Huge Oil Field Dying; Soviet Methods Cited

By ROBERT GILLETTE,
Times Staff Writer

MOSCOW—In 1965, oil prospectors working in the swampy woodlands of western Siberia drilled a test hole near the Ob River and fortuitously struck what soon proved to be the largest petroleum deposit ever found in the Soviet Union and the 10th-largest anywhere.

By the mid-1970s, the Samotlor, as the field came to be known, was producing nearly one-quarter of the country's oil. More than any other single discovery, this giant

Soviets See Nuclear Ar

But Offer to President With Key U.S. Point of

By ROBERT C. TOTH, Times Staff Writer

WASHINGTON—The Soviet arms reduction Reagan on Friday by Soviet Foreign Minister Gromyko went somewhat further than Administration officials had offered for a 50% cut in nuclear warheads and by another feature that they consider crucial in a

Contrary to earlier signals, the officials said, the plan presented to the President by Shevardnadze did not specify that no more than 60% of a nation's total nuclear forces could be concentrated in one type of weapon—land-based missiles, sea-based missiles, or bomber-carried weapons.

This point is vital to the United States, in the view of Administration arms specialists. Even more than a cut in total weapons, the Administration wants to reduce the threat of a surprise attack by the huge Soviet force of land-based intercontinental missiles. About 70%-75% of the total Soviet nuclear force ride on these fast-flying, highly accurate ICBMs, while U.S. strategic weapons are spread more evenly among submarines, bombers and missiles.

Notable Exclusion

Shevardnadze's failure to include a limit on land-based missiles was particularly notable because other major provisions of the plan he delivered followed closely the earlier signals from the Kremlin.

Before the meeting at the White House, Moscow had indicated that it might suggest a 40% cut in strategic weapons—only slightly smaller than the 50% cutback plan the new Soviet foreign minister brought to Washington. Also, as expected, the Soviet official made it clear to Reagan that the deep cuts were contingent on tight restrictions on the Administration's Strategic Defense Initiative, the so-called "Star Wars" program that Reagan says is intended to determine whether a space defense against enemy ballistic missiles is possible.

Cutting the superpower nuclear arsenals by half has an immediate and instinctive appeal, and Reagan himself Saturday took care to welcome it. Specialists pointed out, however, that when it comes to strategic weapons and nuclear deterrence, things are seldom as simple as they seem.

First Strike Fears

In particular, U.S. arms experts are concerned about the mix of kinds of weapons that each side

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Los Angeles Times

Monday, September 29, 1985

METRO

Marilyn Monroe Mystery Persists

23 Years After Her Death, Questions Continue to Generate Controversy

By ROBERT WELKOS and TED ROHRLICH, Times Staff Writers

Eunice Murray would say later that she was not sure what prompted her to awaken that night, step from her bedroom and notice a telephone cord leading under Marilyn Monroe's bedroom door.

The housekeeper, who said Monroe was a light sleeper who usually kept her phones under a pillow outside the room at night, found the door locked. She grabbed a fireplace poker, walked outside and pushed back the drapes on an open bedroom window that was protected by security bars. From there, she could see the blonde actress lying undressed on the bed with her hand on the phone.

Murray went back into the house and telephoned Monroe's psychiatrist, Dr. Ralph Greenson, who had

hired Murray to care for Monroe. Then Murray telephoned the actress' personal physician, Dr. Hyman Engelberg, and asked him to come over.

When Greenson arrived at 3:40 a.m. on Aug. 5, 1962, he took the poker from Murray and broke open a bedroom window not protected by bars and climbed through. Murray waited for nearly two minutes by the bedroom door until the psychiatrist emerged saying: "We've lost her."

At 3:50 a.m., Engelberg arrived and pronounced the 36-year-old screen legend dead.

It would be another 35 minutes before Engelberg notified police.

Twenty-three years later, Marilyn Monroe's death continues to



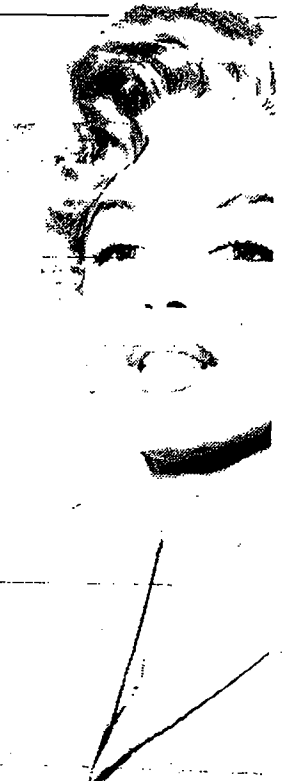
Peter Lawford denied that he participated in a cover-up to protect the Kennedys.



Fred Otash says that Lawford asked him to go to the house and remove anything incriminating.



Robert Kennedy's relationship to Marilyn Monroe remains the subject of speculation.



generate controversy and focus new attention on the events surrounding her death by drug overdose and on the thoroughness of the investigations that followed.

Through the years, questions have been raised about whether she was murdered because of her association with John and Robert Kennedy; the exact time the actress' body was discovered; where she got the pills that killed her, and why an ambulance was dispatched to the scene when official reports

indicate that she was lifeless when found.

Today, however, new questions are being raised about the conduct of the late actor Peter Lawford and whether he, in an effort to protect the Kennedys, participated in a cover-up after Monroe's death. Lawford was married to Patricia Kennedy at the time.

The allegations come from Deborah Gould, the third of Lawford's four wives, and from Fred Otash,

Please see MONROE, Page 9

Street Scene

8th L.A. Festival Gets Off to a Deafening Start

By JANET RAE-DUPREE and DANIEL AKST, Times Staff Writers

A crowd sponsors hoped would top one million inched, ate and generally revelled in the diversity of Los Angeles Saturday, joining Joan Rivers, Stevie Wonder and Mayor Tom Bradley at the first day of the city's eighth annual Street Scene Festival downtown. Two men were injured when a 30-foot-high tower of metal scaffolding loaded with heavy lighting equipment crashed onto the Super Stage at Times Plaza about 2:30 p.m.

Police reported about 15 minor arrests but few other problems during the first full day of festivities in the 1-block Los Angeles Civic Center area, except for the customary downtown traffic jam.

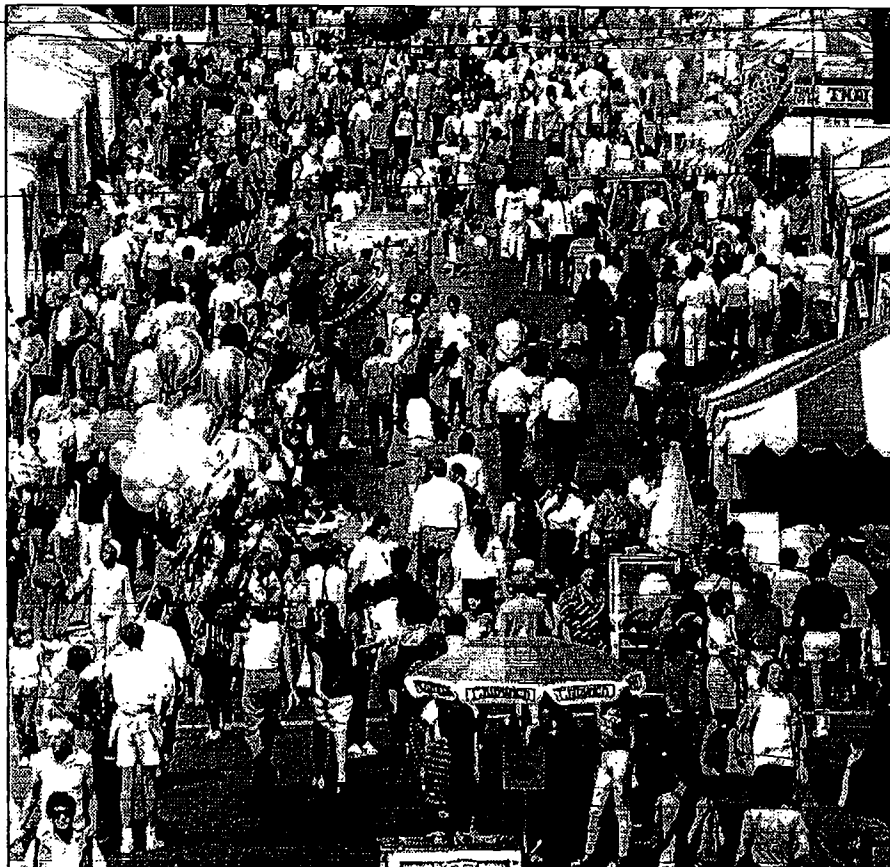
The Super Stage scaffolding accident forced the big reining performances—including Wonder and Rivers—onto the smaller stage facing City Hall on Spring Street, leaving many onlookers out of earshot and table to see.

Dangling From Trees, Lampposts

Nevertheless, Spring Street was packed before the concert began. Onlookers lined the ledges and rooftop lower City Hall and dangled from trees and lampposts, while listeners pressed in from north and south to get nearer the stage. There was one scuffle but no major incidents.

And despite conditions, the crowd roared when Wonder finally sang and Bradley, in his usual necktie and business suit, backed him up by clapping in time.

The mayor kicked off the festivities Saturday morning at City Hall, and by that time drum beats from one of the more than 300 live acts scheduled to



Qua Con Wit

By JERRY E

For Dr. Ro physicians just of the once-gr lectured was a

She said th Guillermina Sa story: "We lo hypodermic ne Saavedra is department an 2,200-bed Mex

"The Gener of the Social facilities, and I said. "They ar county hospita

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Los Angeles Times

★ Sun

MONROE: 23 Years After Film Star's Death, the Contro

Continued from Page 1

once known as Mr. O, the king of Hollywood private eyes, whose clients included Frank Sinatra, Errol Flynn, Lana Turner, Howard Hughes and Judy Garland.

Gould was married to the actor for only a few weeks in 1976. She said it was then that Lawford told her details about Monroe's death and her alleged romantic flings with John and Robert Kennedy.

Gould said Lawford broke down and told her that Monroe had been distraught over a love affair with Robert Kennedy. She said Lawford recalled telling Monroe on the phone on the night of her death: "My God, Marilyn, don't leave any note behind!"

She said Lawford went to Monroe's house that night and destroyed a note he had found. She said Lawford was to "cover up all the dirty work and take care of everything."

Gould's account is contained in a new book, "Goddess: The Secret Lives of Marilyn Monroe" by Anthony Summers, who spent several years investigating the case with members of an independent television documentary team. The documentary, produced by the British Broadcasting Corp., is to be released worldwide in early October. Gould was paid for her interview. She refused to be interviewed by The Times.

Asked by BBC interviewers why she was coming forward at this time, she replied, "I'm only doing it because I feel something good perhaps can come out of this."

In an emotional interview with The Times from his hospital bed months before his death last Christmas Eve, Lawford tearfully denied Gould's assertion, which had appeared in a German magazine.

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Hughes and Judy Garland.

Gould was married to the actor for only a few weeks in 1976. She said it was then that Lawford told her details about Monroe's death and her alleged romantic flings with John and Robert Kennedy.

Gould said Lawford broke down and told her that Monroe had been distraught over a love affair with Robert Kennedy. She said Lawford recalled telling Monroe on the phone on the night of her death: "My God, Marilyn, don't leave any note behind!"

She said Lawford went to Monroe's house that night and destroyed a note he had found. She said Lawford was to "cover up all the dirty work and take care of everything."

Gould's account is contained in a new book, "Goddess: The Secret Lives of Marilyn Monroe" by Anthony Summers, who spent several years investigating the case with members of an independent television documentary team. The documentary, produced by the British Broadcasting Corp., is to be released worldwide in early October. Gould was paid for her interview. She refused to be interviewed by The Times.

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Interviewed last week by telephone from his home in Cannes, France, Otash told The Times:

"He (Lawford) said he had just left Monroe and she was dead and that Bobby had been there earlier. He said they got Bobby out of the city and back to Northern California and would I go on out there and arrange to do anything to remove anything incriminating from the house."

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Lawford did not live to reply to Otash's remarks.

His widow, however, confirmed that Lawford had sought out the private investigator on various occasions, including the day of Marilyn Monroe's death.

"Peter told me he had used Otash for different situations at different times," Patricia Seaton Lawford told The Times. "I had heard he

assistance sometime after Monroe's body was discovered.

"He approached Otash afterward," she said. "I think what was a concern was the girl had committed suicide. Peter never discussed when or at what point in time Otash's services were rendered, but he did mention his name to me on many occasions."

"I don't know exactly what it was about," she said, referring to Lawford's visit to Otash. "But I think it was to make sure that nothing would harm Peter's family."

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sense" assertions by Otash and Gould that Lawford had gone to Monroe's residence and destroyed a suicide note.

"Peter is hardly the type to sneak through a house," she said. "The picture Deborah painted of him was that he was a second-story man. To me it was hysterical."

Mrs. Lawford, 27, had lived with the actor since she was 17. She married him at UCLA Medical Center five months before his death and is currently writing his biography.

Deputy Dist. Atty. Ronald H. Carroll, who headed a 1982 re-investigation of the Marilyn Monroe case for the district attorney's office, said he had known of Otash's statements at that time, Lawford's actions would have been scrutinized more closely.

"It would have been pursued," Carroll said. "However, whether it would have been included in our report would depend on whether it had relationship to circumstances of her death. If it had to do with conduct after her death that was not criminal, such as a delay in calling police, it would not have had an impact on our report."

"If there had been a crime to begin with and there was a cover-up, clearly that would have been criminal," Carroll continued. "If she was despondent and wrote a note saying 'Bobby Kennedy drove me to suicide,' it is not clear that the taking of that note would have been a crime."

Carroll, whose investigation took 3½ months, concluded that there were insufficient facts to warrant opening of a criminal investigation into Monroe's death.

But the prosecutor said he and his investigator found discrepancies that were historically interesting.

"There is a discrepancy in the initial (police) reports," Carroll

said. One was the source of medication. We could account for some of it, but not all of it. The other was the delay (in notifying police)."

Monroe's physician, Dr. Engelberg, told the district attorney's office that after finding her dead, he was stunned and remained in the bedroom with psychiatrist Greenston for about half an hour discussing her death.

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Lawford said he told Monroe that night that "five or six" people were coming over to play poker at his beach house.

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Lawford said he tried to verbally slap Monroe, saying, "Hey, Marilyn, what is that? Come on now!" She said, "You've all been so nice to me." He said, "Marilyn!"

"I started to really get angry and frightened," he recalled. "She said: 'I'll see. I'll see.' And she hung up. . . . I tried to ring her back and it was busy. It was busy, busy, busy for an hour and a half. Now, to this day, I've lived with this. I should have got into my car and gone straight to her house. I didn't do it."

At this point in the interview, Lawford broke down and cried.

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"I went to dinner," he said. "My head wasn't there, worrying about it. Don't why I didn't get up and rationalizing. 'No, she's

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Ebbins told The Times that "Ru-
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Please see MONROE, Page 10

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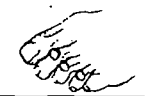
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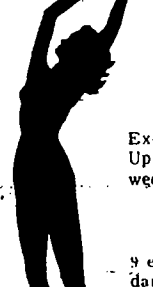
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MONROE: Questions About Her Death

Continued from Page 9

Rudin was interviewed briefly in 1962 by Detective Byron but said only that he telephoned housekeeper Murray at 9 p.m. and asked her if Monroe was all right. Told that she was, Rudin said he dismissed the possibility of anything further being wrong. Rudin, who was the Greenson's brother-in-law, has remained silent on the case ever since.

There was no formal coroner's inquest into Monroe's death in 1962. Because the death appeared to be a suicide, the main investigative agency handling the case was the Los Angeles County coroner's office, then run by Dr. Theodore J. Curphey.

Rather than conduct a public inquest, Curphey decided to appoint a three-member team of mental health professionals to probe into Monroe's background. Their report, which concluded that her death was a probable suicide, was issued in 11 days.

Psychologist Norman Farberow, who was a member of the team, said he was not aware in 1962 that Lawford had talked on the phone to the despondent actress shortly before her death, although Los Angeles newspapers carried front-page stories on Lawford's

reported final conversation at the time.

"Nobody mentioned, at least to me, that she had made a call to Lawford," Farberow recalled. "So that his involvement was something that was not pursued and was not known at that time." Farberow also said he was never told of Rudin.

Still unresolved is whether Robert Kennedy was in Los Angeles at the time of Monroe's death.

Kennedy had attended a meeting of the American Bar Assn. in San Francisco that weekend and then, according to official reports, went with his wife and children to the home of friends on a farm in Gilroy, Calif.

Carroll and his investigator, Alan Tomich, found no evidence in 1982 that Kennedy was in Los Angeles that day in 1962.

Carroll, however, did reveal to The Times that, in 1982, Los Angeles Superior Court Commissioner John Dickie told him that he (Dickie) conducted a secret investigation in 1962 of Monroe's death for then-Chief Deputy Dist. Atty. Manley J. Bowler. Carroll said Dickie apparently found that Kennedy had been at the Beverly Hilton the day of her death. Dickie's report, if it exists, has not

been found. Dickie refused to be interviewed, and Bowler is dead.

Former Mayor Sam Yorty recalled being told by former Police Chief William Parker that Kennedy was in town that weekend.

"Chief Parker told me that he knew Bobby Kennedy was at the Hilton Hotel the night she died and he (Kennedy) was supposed to be in Fresno," Yorty recalled. "I just remember we talked about it. I don't think there is any Police Department file on that. I think the chief kept the file separately. As mayor, I sent for it later when the chief died, and they didn't have it."

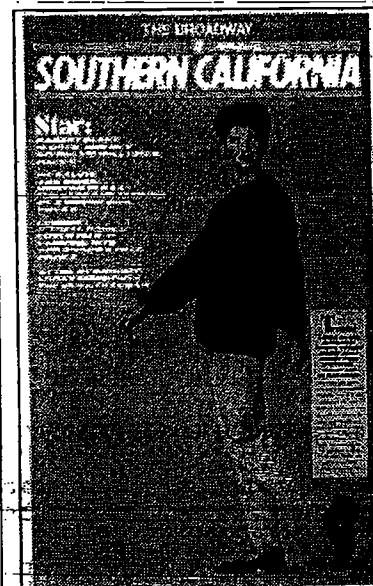
RTD Riders Protest Proposed Fare Hikes

More than 200 Southern California Rapid Transit District riders, protesting proposed fare hikes and cutbacks in service, appeared at a public hearing Saturday.

The RTD is considering service cuts on 51 routes, which carry 5.1 million riders a year. Also proposed are a hike of up to 10 cents in the basic 85-cent fare and an increase in the cost of monthly passes, currently set at a base of \$32.

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Tab S



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Marilyn Monroe

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Marilyn Monroe

Marilyn Monroe (1926-1962), American motion-picture actor, who became the most famous international sex symbol of the 20th century. Born Norma Jean Mortenson in Los Angeles, the daughter of an emotionally unstable mother, she spent a troubled childhood in foster homes and orphanages and at the age of 16 entered into an ill-fated marriage. In 1944, while working in a defense plant, she was noticed by a United States Army photographer who induced her to pose for posters for the troops. Instantly popular as a model, Monroe soon found other assignments and registered with a modeling agency, which sent her to charm school and put her on a number of magazine covers. She was signed by the 20th Century-Fox film studio in 1946 but had only two small film roles before she was dropped by the studio. In 1948 she was briefly under contract to Columbia Pictures, and although she was soon out of work again, this stint yielded appearances in a low-budget musical, *Ladies of the Chorus* (1949), and in the film *Love Happy* (1949), in which she had a bit part with the Marx Brothers.

In 1950 20th Century-Fox signed Monroe to another contract, and over the next few years she appeared in a series of small parts in films that began to gain her increased attention. Notable among these were *Asphalt Jungle* (1950) and *All About Eve* (1950). Monroe also appeared in *Love Nest* (1951), *Clash By Night* (1952), and *Monkey Business* (1952; with Cary Grant and Ginger Rogers) and had her first lead role in *Don't Bother to Knock* (1952), as a psychotic babysitter. By 1953 she was appearing as a star in such films as *Niagara*, *How to Marry a Millionaire*, and *Gentlemen Prefer Blondes* (as Lorelei Lee).

The sex-symbol phase of her career followed, in which her wide-eyed charm, physical voluptuousness, and natural sex appeal made her internationally renowned and her looks and mannerisms were widely imitated. Famous films of this period, during which she was 20th Century-Fox's leading box-office attraction, include *River of No Return* (1954), *There's No Business Like Show Business* (1954), and *The Seven-Year Itch* (1955; directed by Billy Wilder). In 1954 Monroe married baseball player Joe DiMaggio, but they were divorced a year later. In 1955 she rebelled against her long succession of stereotyped roles, announced that she was forming her own production company, and went to New York City to attend classes at the Actors Studio. She was, however, subsequently induced to remain at 20th Century-Fox with a contract that offered her more creative control. In 1956 she married playwright Arthur Miller, whom she had met in New York City and who later scripted her last film. She made *The Prince and the Showgirl*—a critical and commercial failure—with Laurence Olivier in 1957, gave a noted performance as the singer Sugar Kane in *Some Like It Hot* (1959; directed by Wilder), and appeared with Yves Montand in *Let's Make Love* (1960).

During this period, under the constant care of a psychiatrist, beset by depression and illness, and prone to mix prescription drugs with alcohol, Monroe was becoming increasingly unreliable. Her final film was *The Misfits* (1961), written for her by Miller and directed by John Huston. A week after the film opened, she divorced Miller. In the summer of 1962 she was fired from the set of her latest picture, and a month later she was found dead in her home, the apparent victim of a barbiturate overdose (although suicide was not ruled out).

Monroe's autobiography, *My Story*, appeared in 1974, and many celebrity biographies and collections of still photographs of her have also been published. In addition, her life has been the subject of several documentaries and fictionalized film treatments.

"Marilyn Monroe," Microsoft® Encarta® Online Encyclopedia 2006
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Tab T

DECLARATION OF TRUST

for

GLADYS BAKER

I, MARILYN MONROE MILLER, of Roxbury, Connecticut, as Grantor, on this 26th day of October, 1959, do hereby make, constitute and appoint myself Trustee of all my right, title and interest in and to the property described in Schedule A annexed hereto for the benefit of Gladys Baker (hereinafter referred to as the "Beneficiary"), and do hereby acknowledge, state and declare that I hold said property and all reinvestments thereof, together with all gains or profits on any of the aforementioned property constituting principal under applicable law and the provisions hereof (the aforementioned classes of property, together with such gains or profits, being hereinafter collectively referred to as the "principal") for the following uses and purposes:

1. The Trustee (which term, as used in this Declaration of Trust, shall also include any successor Trustee hereinafter named and any other person or corporation who may act as a trustee hereunder) shall have, hold, manage, control, invest and reinvest the principal, shall receive the income thereof, and, from the date hereof until the termination of the trust as herein-

after provided, shall either pay the net income thereof to, or apply said net income for the benefit of, the Beneficiary, in at least annual installments.

2. The trust shall terminate on the first of the following dates to occur:

- (a) November 30, 1969; or
- (b) The date of the Beneficiary's death.

Upon termination of the trust, all of the principal of the trust shall be paid to the Grantor, in her individual capacity, or, if the Grantor shall not then be living, to the executors and administrators of the Grantor.

3. The Trustee may, in her sole and absolute discretion, at any time or from time to time, pay to, or apply for the benefit, welfare and maintenance of, the Beneficiary, so much or all of the principal as the Trustee, in such discretion, shall determine.

4. The trust hereby created is, and is hereby declared to be, irrevocable. The Grantor shall have no power to alter, amend, modify, revoke or terminate the trust in whole or in part at any time.

5. A. If at any time the Grantor shall cease to act as Trustee of the trust, the Grantor's husband, ARTHUR MILLER, shall

have the right to become successor Trustee in her place and stead.

B. No bond or other security shall be required of or given by any person as a fiduciary hereunder.

C. Words of reference to the Trustee, such as "she" or "hers" shall be deemed to be in the masculine if a male Trustee shall be acting hereunder, and shall be deemed to be in the masculine if a male Trustee shall be acting hereunder, and shall be deemed to be in the plural if more than one Trustee shall be acting hereunder at any time.

6. The original principal of the trust includes shares of preferred stock of Marilyn Monroe Productions, Inc. The Grantor is aware that in view of the nature of the business of said corporation and of the fact that said corporation has been in existence for only a short time, it is entirely possible that the profits of said corporation may fluctuate greatly from time to time and that substantial periods of time may elapse during which said corporation may sustain losses and/or may pay no dividends. Believing, however, that there is a substantial possibility that the corporation will pay substantial dividends over the course of years, the Grantor authorizes and empowers the Trustee to retain the preferred stock of Marilyn Monroe Productions, Inc. and its successor or successors, so long as she may deem it advisable, without liability or responsibility for any depreciation in or loss by or on account of continuing to hold such stock, and directs that all such depreciation and loss shall be borne solely by the trust.

and the persons beneficially interested therein. Nothing herein contained shall, however, limit the power and authority of the Trustee to sell any or all of such stock as she shall, in her sole discretion, deem it advisable so to do.

7. Whenever in this Article 7 the words "the investment funds" are used, such words shall be deemed to mean the principal of the trust.

The Trustee shall have the authorities, powers, privileges, discretions and immunities hereinafter set out, and each and all of the provisions hereinafter contained granting such authorities, powers, privileges, discretions and immunities shall have the broadest and most liberal construction and application; provided, however, that nothing herein shall authorize the Trustee to treat the investment funds or any portion thereof in such a way as to enable the Grantor or any person to purchase, exchange or otherwise deal with or dispose of the same for less than an adequate consideration in money or money's worth: subject to the foregoing, the Trustee may in her sole and absolute discretion (and without loss or liability resulting from her so doing):

A. Sell at public, or private sale or exchange, at such price or prices and on such terms (giving credit for more than one year, and with or without requiring the giving of any security), and at such time or times as she shall deem proper, the whole or any portion or portions of the investment funds, and convey and transfer the same.

B. Permit any portion of the investment funds to remain uninvested for such period or periods as she may deem advisable or proper; retain and hold in the investment funds any property, or any part or portion thereof, invested in the same form of investment in which the same shall be invested at the date of the receipt thereof in any manner or form or in any property which she may determine, whether or not any such retained or new investment or property shall be productive of income or shall constitute an investment of the nature prescribed by any statute or by law or by any rule of any court for the investment of trust funds; hold the investment funds or any part thereof in bearer form or in the name or names of a nominee or nominees; in her discretion, amortize, or not amortize premiums on bonds held or purchased by her; delegate voting power to proxies, voting trustees, and protective committees, acquire, sell or exercise options; and exercise in respect of the investment funds, all rights, powers or privileges which may be lawfully exercised by any person owning similar property in his own right; provided, however, that the Trustee shall have no power or authority to make any loan of the investment funds or of any part thereof, either directly or indirectly, to or for the benefit of the Grantor.

C. Borrow money from any person (including the Trustee) for any purpose whatsoever connected with the administration or preservation of the investment funds; and, in connection therewith, pledge, hypothecate or mortgage any part or all of the investment funds.

D. In the division of the investment funds or of any portion thereof into parts or shares, and/or in the payment or distribution thereof, make such division, payment and/or distribution in kind or in money, or partly in kind and partly in money, and to that end, allot to any part or share of principal and/or income, specific property or any undivided interest therein; and for such purpose and to the extent permitted by applicable law, the judgment of the Trustee concerning the relative value of the property so to be allotted or distributed shall be conclusive.

E. Settle, compromise or arbitrate claims or disputes by or against the trust.

F. If a guardian, conservator or committee shall have been appointed for the Beneficiary, then pay to such guardian, conservator or committee any sum or property, including income, which the Beneficiary shall be entitled to receive under any provision of this instrument, without requiring that such guardian, conservator or committee give a bond or other security for such sum or property; and the receipt of such guardian, conservator or committee for such sum or property shall constitute a complete and final release and discharge of the Trustee from all further accountability in respect of any such payment or delivery so made.

G. Open and maintain such so-called "custody" accounts, and employ such agents, attorneys, accountants, investment counsel or custodian as the Trustee may deem appropriate for the proper protection and administration of the trust, and pay to such agents, attorneys, accountants, investment counsel or custodians proper compensation, plus all necessary costs and disbursements;

and if the Trustee, or a partnership or corporation in which the Trustee shall be interested, shall be so employed, the compensation, costs and disbursements which shall be so payable to such Trustee, or to any such partnership or corporation, shall not be deemed to be commissions.

H. In any case where doubt or uncertainty exists as to the facts or applicable law:

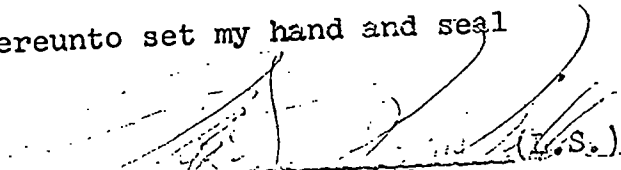
(i) Determine whether, and the extent, if any, to which any item of cash or property received by the trust shall be apportioned or allocated in whole or in part to principal or to income; and

(ii) Determine whether, and the extent, if any, to which any charges, expenses or disbursements incurred or made for the benefit of or by the trust shall be charged against or paid from principal or income.

8. The Grantor shall not be entitled to receive any commissions as a Trustee hereunder.

9. This Declaration of Trust shall be construed according to, and the trust hereby created shall be governed by, the laws of the State of New York.

IN WITNESS WHEREOF, I have hereunto set my hand and seal the day and year first above written.


Marilyn Monroe Miller (L.S.)

STATE OF NEW YORK)
COUNTY OF NEW YORK) ss.:

On the 22nd day of October, 1959, before me personally came MARILYN MONROE MILLER, to me known, and known to me to be the individual described in and who executed the foregoing instrument, and she duly acknowledged to me that she executed the same.


Notary Public

ROBERT H. MONTGOMERY, JR.
Notary Public, State of New York
NO. 31-2751500
Qualified in New York County
Commission Expires March 30, 1961

SCHEDULE A

100 shares of Marilyn Monroe Productions, Inc.
Preferred Stock.